

All Sopranos + altos sing this on Day 1

START

PIANO/CONDUCTOR

-4-

#2. "The World Above" [C 10-2013]

21 22 23 24 25 26

up here in the world a - bove. There's

(Hrn)

espr.

(+Clar)

delicato

(+Celeste, Bells)

(Bs)

27 28 29 30

so much light here, light and space. The

(Fl, Stgs)

mf

mp

31 32 33 34

sun's so bright here, up - on my face. It

(Horn, Flugel)

(+ Rds)

mf

mp

(Vns)

mp

mf

mp

35 36 37 38

feels so right here, warm as love.

(Rls, Stgs)

mf warmly

mf rit.

Slower

39 40 41 42

Life seems to be some-how call - ing to me from this strange new world a -

(w/ Stgs)

mp rit.

43 Heavy 2 $\text{♩} = 72$ END

44 45 46 Pilot

bove. PRINCE ERIC: Steady as she goes! Windward, ho!! ARIEL: A ship! I'll

(Fl, Ob)

mp *mf* *f*

(Tutti)

(+ Hn)

(Tpt, Hn, "Tpts")

(+ Timp)

SEGUE AS ONE

Audition = m. 70-88
Callback = entire song

PIANO/CONDUCTOR

#7. "Part of Your World" [C 10-2013]

5

ARIEL

6 7 8 $\overbrace{\hspace{2cm}}^3$

Look at this stuff. Is-n't it neat? Would-n't you think my col - lec - tion's com - plete?

(+ Trem Stgs) (Hp) *in background* (+ Oboe)

Piano Solo

9 10 11 12

Would-n't you think I'm the girl, — the girl who has ev - 'ry-thing?

(+ Fl) (Oboe, Vibes) *mp* *p* (Vns)

(+Hn) (Stgs, Rds, Hn)

7 (Cl, Cello)

13 14 15 16 $\overbrace{\hspace{2cm}}^3$

Look at this trove, treas - ures un - told. How man - y won - ders can one cav - ern hold?

(Vns) (Flute) *mp* (+ Oboe)

Harp *mp*

(w/ Bs Clar)

17 18 19 20

Look-ing a - round here you'd think, — sure, she's got ev - 'ry - thing. I've got

p

(Flute)

(+ Stgs) *p*

(Harp)

21 22 23 24

gadg-ets and giz-mos a - plen-ty. I've got who-zits and what-zits ga - lore. You want

(+ Eng Hn)

(w/ Fl, Stgs)

more freely in 4

25 26 27 28 29 30

thing-a-ma-bobs? I've got twen-ty. But who cares? No big deal. I want more. —

(Tpt, Hn) *p* *mp* *p* *mp* (Fl, Ob, Hrn) *mp* (Fl, Ob, Stgs)

(quick arp. up)

mf *mp* *molto rit.* *poco accel* *molto rit.*

(+Bs Cl, Cello)

31 Semplice, Quasi tempo, in 2

I wan-na be — where the peo-ple are. I wan-na see, — wan-na see 'em danc - in';

(Oboe)

mp

Piano

mp

(w/ Cello)

35 walk-in' a - round on those... 36 what-d' - ya call 'em? Oh... 37 feet. 38

Moving forward

(Vis, Hrn)

p

(+Bs Cl, Pizz Bs)

Più mosso

39 Flip-pin' your fins, you don't get too far. — 40 41 42

Legs — are re-qui-red for jump-in', danc-in'.

(Fl, Ob) (+ Bells)

mp dolce mf (+ Stgs) *mp*

Fuller (+Mark Tree)

43 *Stroll-in' a - long down the... what's that word a - gain? Street. Up where they*

(Fl, Ob)
leggera

(+ Bells)

47 *walk, up where they run, up where they stay all day in the sun... Wan-der - in'*

(Rds, Vns)
mf (Hn)

51 *free, wish I could be part of that world. What would I*

Moving forward

(+ Bells)
(+ Hn)
p

55 More passionately

56 57 58

give if I could live out-ta these wa - ters? What would I

mf *(Fl, Cl)* *mf*

(Cello, Bs)

59 60 61 62

pay to spend a day warm on the sand? Bet-cha on

(Rds, Vns) *(Clar)*

63 64 65 66

land they un-der - stand. Bet they don't rep - ri - mand their daugh - ters. Bright young

(Hp) *mp* *(Oboe)* *mp* *(Cello)*

Allargando

67 68 69 70

wom-en, sick of swim-min', read-y to stand. _____ And

(Chimes, Cl, Hrn) (Cl, Vns) (Tutti)

(w/ Fl, Ob, Stgs)

f *mf* *f*

A tempo (broader)

71 72 73 74

read-y to know what the peo-ple know. Ask 'em my ques-tions and get some an-sw-ers.

(Rds, Stgs) (Hrn)

ff *f*

75 76 77 78

What's a fire, _____ and why does it, what's the word... burn? _____ When's it my

(Tpt, Rds) (Clar, Vns)

(w/ Cello)

sfz *mf* *ff*

in 4

79 3 80 3 81 3 82 3 83

turn? Would-n't I love, love to ex - plore that shore up a - bove? Out of the

(Rds, Vns) (Tutti)

(w/ Hn, Cello) *fp* *sfz*

f (w/ Tpt) *sfz p* *rall.* *sfz*

84 Freely

85 3 86 87

sea, wish I could be part of that

F major scale *gliss*

(Hp, Mk Tree) *mp*

(w/ Vibes, Bells) *mp dolce*

88 A tempo-in 2

89 90 91 92 93

world.

(Flute) Piano (Rds, Hn, Hp, Vns)

mp *poco rit.* *poco accel.* *poco rit.* *mf*

(w/ Cello) (Cello, Bs)

The Storm

[C 10-2013]

WARN [ARIEL]: You're not gonna tell him, are you?...
CUE [SEB]: ...It's time you kept your mind on your music.

2 ♩ = 69 Less-than-Boisterous Sea Shanty

1

From now on, you'll have voice lessons every day, and perhaps you can take up an instrument...somethin' ladylike... the harp... maybe...

SEB: ---why, sure: a nice harp, made outta driftwood, and decorated

ARIEL: A ship! (Oboe)

mf

(w/ Vns, Clar)

mp **Harp** *mf*

(Cello, Ba, Timp) Cont.

6 7 8 9

with mother-of-pearl--- Ariel? Hello? Somebody's gotta nail that girl's fins to the floor! Ariel!

(Picc)

mf

(w/ Clar)

mf

(w/ Hn) (Timp)

Audition = 109-130

PIANO/CONDUCTOR

Callback = 88 - end -8-

#15. "Poor Unfortunate Souls" [C 10-2013]

86

87 (Urs)

Trust me, darling -- your vibrato, your legato, even your belt -- they'll all be safe'n'sound in here. You'll have your

ARIEL: If I give away my voice, how can I ever--

88

Poco piu mosso

89 90 91

looks. (Tutti) Your pret-ty face. And don't un-der-es-ti-mate the pow-er... of

mf

92

93 94 95

bod - y lan-guage! The men up there don't like a lot of blab-ber. They

(Rds) ("Ursula Sound", Bells, Pice, Eng Hn)

f *mf*

(w/ Brs, Stgs)

96 97 98 99

think a girl who gos-sips is a bore. Yes, on land it's much pre-ferred for la-dies not to say a word. And af-ter

(Picc, Eng Hn)

mp

100 101 102 103

all, dear, what is i-dle prat-tle for? Come on! They're not all that im-pressed with con-ver - sa - tion. True

(Ursula Sound", Picc, Sop Sax)

(Tutti)

sfz *mf*

(w/ Eng Hn, Stgs) (w/ Hn, Stgs)

sub. f *mf*

104 105 106

gen - tle - men a - void it when they can. But they dote and swoon and fawn on a

(Picc, Sop Sax, Vns)

mp

mp

107 108 109

la - dy who's with - drawn. It's she who holds her tongue who gets her man. Come on, you

(Ob, Tpt, Hn, Stgs) (Sop Sax)

fp

rall.
litely

110 A tempo

111 112 113

poor un - for - tu - nate soul! Go a - head! Make your choice. I'm a

(Picc, Ob, Stgs)

f

(w/ Tpt, Hn, Sax) (Tpt, Hn, Sax)

114 115 116 117

ver - y bus - y wom - an and I have - n't got all day. It won't cost much, just your voice. You

(Picc, Ob, Hp) (Rds, Stgs, Bells)

mf *mp* *litely* *sub. f*

(w/ Vns, "Hns")

mf *litely* *sub. f*

(Cello)

118 119 120 121

poor un - for - tu - nate soul. It's sad but true. If you

mf *mf*

(w/ Tpt,Hn,Sax)

(+ Timp)

122 123 124

want to cross a bridge, my sweet, you've got to pay the toll. Take a gulp and take a breath and go a -

(Picc,Ob,Hp)

sub.p *mp*

(w/ Vns,"Hns")

sub.p cresc. poco a poco mp (w/ Hn)

125 128 127

head and sign the scroll. Flot - sam, Jet - sam, now I've got her, boys, the boss is on a roll. You

mf *f*

rall. *mf*

A tempo

128 129

poor un - poor for - tu - nate

(Ob, Vln)

ff

(w/ Tpt, Hn, Sax)

sfz

130 131 132 133

soul.

(+ Flcc)

ff

mf

molto rit.

(+ Stgs)

(Tutti)

ff

sfz

(w/ Hn, Timp
Cello, Bs)

SEGUE AS ONE

Act 1 Finale

[C 10-2013]

CUE [URS]: So how’s about it, cupcake?
[ARIEL]: If I become human, I’ll never see my family again.

Very slowly, rubato (ca. ♩ = 84)

1 2 3 4 5

[Ariel] My sisters--- even my father-- AR: Yes! Yes, I’ll do it! Where do I sign? URS: Not just any ink, darling. Use mine.
URS: Now do you want princey-poo or not? Five, four, three, two—

Harp (w/ Alto Fl) (+ Oboe) (Vns) (Hn)

mp sfzp

(w/ Bs Clar, Cello, Bs)

♩ = 96

6 7 8 9 Ursula

[Ariel signs.] Be -

(w/ Ky2 “Ursula Sound”)

Piano (Cello, Ba Cl) poco rit. (Bs)

SA Chorus Callback

PIANO/CONDUCTOR

-3-

#10. "She's In Love" [C 10-2013]

21 22 23 24

more than just a phase. Face it, she's just not her-self. Is she ill?

(Rds, Brs)

mf

B \flat G m7/F B \flat G m7/F F D m F D m

25 26 27 28

—Or in-sane? Is it wat-er on the brain? What has got her both-ered so? It's the bends!

(Bs Cl, "Bari Sax") (Rds, Brs)

mf *mf*

A m /C D m /F G7 C7 F

29 F5 F3 30 All 31 32

It's the flu! Gosh, I wish we had a clue! Oh, wait! Oh, dear! Good grief! It's clear She's in

(Tpt,Hrn,Stgs)

fp *mf*

(Fl,Ob)

mp *f* (+Stgs)

A m / C D m / F G7 *f* C7

(w/Bs,Bs Cl,"Bari Sax")

33 1st Chorus

34 35 36

love! She's in love Pound-ing heart!

(Brns,Stgs)

mf

f D m "Carole King" F D m F

37 F1,2,4
F3,5,6 38 F6 39 40 F2,5,3

(Tutti) Ring-ing bells! Look, I think she's e-ven wear-ing brand new shells! She's in

sfz *f* *f* (F1,Ob,Stgs)

mf *f* Dm G7

41 F1,4,6 42 43 44

In love and it's di - vine! That girl's on sand-bar nine!

(F2,5,3) *mf* (Brass,Stgs)

love! She's in love Glo - ry

45 F1,2,4
F3,5,6 46 47

be, Lord a - bove, Got - ta be she's in

(Tutti) *mf* *f* F/A G7 C7

48

Interlude

STOP

Flounder

49 50 51

love! ARISTA: Hey, Flounder! Do you notice anything weird about you-know-who?

She

FLOUNDER: You mean Ariel? I'll say!

(Fl. Ob, Xylo) (+ Stgs)

sf *mf* *mp* *sf* *mf* *mp*

(Flounder)

mp

52

(Verse 3)

53 54 55

acts like she don't see me. She does-n't e-ven speak. She treats me like sa-shi-mi left o - ver from last week. You

(Ky2 "Gtr") (Bs Clar) (Continues) *mf*

(+Egg Shaker) (w/ Pizz Stgs, Glock)

mf F Dm F Dm F Dm F F7/A